This is a digital copy of a book that was preserved for generations on library shelves before it was carefully scanned by Google as part of a project to make the world's books discoverable online.

It has survived long enough for the copyright to expire and the book to enter the public domain. A public domain book is one that was never subject to copyright or whose legal copyright term has expired. Whether a book is in the public domain may vary country to country. Public domain books are our gateways to the past, representing a wealth of history, culture and knowledge that's often difficult to discover.

Marks, notations and other marginalia present in the original volume will appear in this file - a reminder of this book's long journey from the publisher to a library and finally to you.

Usage guidelines

Google is proud to partner with libraries to digitize public domain materials and make them widely accessible. Public domain books belong to the public and we are merely their custodians. Nevertheless, this work is expensive, so in order to keep providing this resource, we have taken steps to prevent abuse by commercial parties, including placing technical restrictions on automated querying.

We also ask that you:

+ *Make non-commercial use of the files* We designed Google Book Search for use by individuals, and we request that you use these files for personal, non-commercial purposes.

+ *Refrain from automated querying* Do not send automated queries of any sort to Google's system: If you are conducting research on machine translation, optical character recognition or other areas where access to a large amount of text is helpful, please contact us. We encourage the use of public domain materials for these purposes and may be able to help.

+ *Maintain attribution* The Google "watermark" you see on each file is essential for informing people about this project and helping them find additional materials through Google Book Search. Please do not remove it.

+ *Keep it legal* Whatever your use, remember that you are responsible for ensuring that what you are doing is legal. Do not assume that just because we believe a book is in the public domain for users in the United States, that the work is also in the public domain for users in other countries. Whether a book is still in copyright varies from country to country, and we can't offer guidance on whether any specific use of any specific book is allowed. Please do not assume that a book's appearance in Google Book Search means it can be used in any manner anywhere in the world. Copyright infringement liability can be quite severe.

About Google Book Search

Google's mission is to organize the world's information and to make it universally accessible and useful. Google Book Search helps readers discover the world's books while helping authors and publishers reach new audiences. You can search through the full text of this book on the web at `http://books.google.com/`

FINE ARTS LIBRARY
FL 12RX D

Digitized by Google

From the Library of the
Fogg Museum of Art
Harvard University

Digitized by Google

Digitized by Google

Digitized by Google

ANTOINE WATTEAU

Digitized by Google

CLASSICS IN ART SERIES

THE ONLY PUBLICATIONS GIVING REPRODUCTIONS OF EVERY KNOWN PICTURE BY THE ARTIST, TOGETHER WITH ITS SIZE AND PRESENT LOCATION

EACH VOLUME CONTAINS FROM 150 TO 500 ILLUSTRATIONS WITH BIOGRAPHICAL INTRODUCTIONS

Square 8vo Cloth Extra, Gilt Top In Slip Case

I. RAFFAEL, THE WORK OF	$3.00 *net*
II. REMBRANDT, THE WORK OF . . .	4.50 *net*
III. TITIAN, THE WORK OF	3.00 *net*
IV. DÜRER, THE WORK OF	3.50 *net*
V. RUBENS, THE WORK OF	4.00 *net*
VI. VELASQUEZ, THE WORK OF . . .	2.50 *net*
VII. MICHELANGELO, THE WORK OF . .	2.50 *net*
VIII. CORREGGIO, THE WORK OF . . .	2.50 *net*
IX. DONATELLO, THE WORK OF . . .	3.00 *net*
X. VAN DYCK, THE WORK OF	5.00 *net*
XI. MEMLING, THE WORK OF	2.50 *net*
XII. MANTEGNA, THE WORK OF . . .	3.00 *net*
XIII. FRA ANGELICO, THE WORK OF . .	3.50 *net*
XIV. HOLBEIN, THE WORK OF	3.50 *net*
XV. WATTEAU, THE WORK OF	3.00 *net*
XVI. MURILLO, THE WORK OF	3.50 *net*

BRENTANO'S, Fifth Ave. & 27th St., NEW YORK

Digitized by Google

Digitized by Google

Selbstbildnis

Radierung von Boucher nach einem Gemälde Watteaus

Digitized by Google

THE WORK OF
ANTOINE WATTEAU

REPRODUCED IN

ONE HUNDRED AND EIGHTY-TWO
ILLUSTRATIONS

WITH A BIOGRAPHICAL INTRODUCTION

NEW YORK
BRENTANO'S
MCMXIII

Digitized by Google

~~3957~~
~~.W34~~
FA 3957.1.19
B

[illegible] HAYES FOGG
ART MUSEUM OF
HARVARD UNIVERSITY
1718
Gift of Paul J. Sachs.
March 19, 1919.

Copyright, 1913, by Brentano's

2039
53

Digitized by Google

ANTOINE WATTEAU

HIS LIFE AND WORK

THE reign of Louis XIV saw Paris raised to the dignity of being the art centre of western Europe. The multiplicity of building enterprises, for the beautifying of the French capital, undertaken by the great King, had so stirred the art circles of the Netherlands that artists began to migrate from thence to where they thought commissions could be more easily obtained. Paris was thus soon crowded with young men from Holland and Belgium, who had brought with them their palettes and paint boxes in eager expectancy for seizing the opportunity for distinction which seemed to offer itself in the city then rising in new beauty on the banks of the Seine. Among these artists was Antoine Watteau.

Jean Antoine Watteau was born at Valenciennes, a town which only later became part of French territory, on the 10th of October, 1684. His father, Jean Phillippe Watteau, was a respectable citizen of the town following the trade of tiler—*un modeste couvreur,* he is called. His mother, Michelle Lardenoire, was a simple working woman. So far as we know, Antoine was their only offspring, and we learn from the records at our disposal, that he was a feeble child, with a weak and delicate constitution. When but a boy of six he displayed a distinct talent for drawing. The tale is told that his father one day found the boy deeply absorbed in the big "Lives of the Saints," a volume every respectable household treasured as we do the family Bible. On going to see what it was that interested the lad so deeply, he was astonished to find that Antoine had covered the margins of the pages of the book with drawings of all sorts of figures, and designs in colors; and so cleverly had he done these that the simple tiler was utterly nonplussed to know how it was that his child had acquired his remarkable skill. Antoine was sent to school, and it was the schoolmaster who, becoming aware of the boy's natural genius, persuaded the father to allow the lad to receive proper

Digitized by Google

instruction in drawing. Old Watteau was not very willing, but he finally consented, remarking, that after all there was less risk in a painter breaking his neck by falling off a roof.

Who was Watteau's first teacher in drawing scarcely matters, since he proved to be incompetent and did the boy no good. But the time thus allowed the boy for the pursuit of his natural bent was of infinite value to him, because it left him free to indulge himself in his own fancy. Valenciennes was at that time a city of no small importance. It possessed several fine churches which contained paintings by Teniers and others, and there was also a number of societies and guilds of artists in the place. Among these the Guild of St. Luke is to be specially noted since its master, Jacques Albert Gerin, was a friend of Watteau's father. To Gerin the elder Watteau went to show some of his son's drawings, with the result that the master of the Guild urged the father strongly that the lad be encouraged. In 1698, therefore, Antoine is found apprenticed to Gerin for three years, in accordance with the statutes of the corporation of the artists of the town.

There can be no doubt whatever about the value to Watteau of this apprenticeship. Gerin sent the youth to copy the pictures in the churches of the town—the paintings of Rubens, Van Dyck, De Vos, Jordaens, Coques, Teniers and other Flemish masters. In addition to this copying work he drew, under his master's guidance, designs and studies for original compositions. So industriously did he apply himself that in 1700, the beginning of the second year of his apprenticeship, he had finished his first painting, which he called "La Varie Gaiété." Of course this painting was a frank imitation of Teniers, but the execution of the details was not at all in the Flemish manner. The subject is a dancing scene outside a tavern, a genuine Dutch picture, but the almost exquisite treatment of the clothes of the figures is far from Dutch.

In 1701 Watteau completed his second important work, "Le Retour de Guingette," still in the distinct Flemish style, picturing the closing time of a tavern. Here again, however, the treatment is quite un-Flemish. In this year also his master died, and Watteau was left to make his way alone in the world of art and life. Gerin had often spoken to his pupil of Paris, and had advised him to go there in order to study the works of the great masters of his art; but when Watteau sought his father's help for this journey he was denied it. The tiler saw nothing in art as a money-making business. Watteau, however, could ill stand rebuke and criticism. His delicate constitution was the outward mark of a very sensitive nature. He felt,

Digitized by Google

moreover, he must at any cost fulfil the bent of his genius. He therefore left Valenciennes, with what worldly goods he could scrape together, and tramped his way to the great city of which his master had spoken so enthusiastically. It is thus that in 1702 we find him in Paris for the first time.

Very little is known of how Watteau spent his first years in Paris. We are certain, however, that he must have suffered much privation and great disappointment. He worked for a little while with Louis Metayer, a sort of decorative artist who dealt in cheap and crude works, employing very poorly paid young men and women to copy and draw and color for him. Watteau was glad of a job and sold himself for $3 a month and a plate of soup every day. And this was the great city of Paris!

Watteau, however, soon showed his master that he was no common dauber. He was not a mere copyist, because he could draw and paint his own compositions. On this account, therefore, his wages were increased until he was the happy receiver of $20 a month. But he grew tired of the drudgery, and left Metayer and his factory.

During these slave days he had made the acquaintance of one of his countrymen, the painter Spoede, a young artist from Antwerp, who was a pupil at the Royal Academy and had gained the *Grand Prix*. Spoede, no doubt, saw that Watteau was utterly out of his element and urged him to free himself from his wretched circumstances. It is probable also that Spoede introduced Watteau to Claude Gillot, a painter of grotesques and theatrical scenes. Gillot was employed to design the costumes for the Italian Theatre, and he was also a dealer in pictures. By whatever means Watteau came to know Gillot it is certain that towards 1705 Watteau was working in Gillot's studio, and through Gillot the genius of Watteau ripened into fullness. Gerin had taught Watteau little more than the elements of his art. In the evolution of Watteau's genius Gerin plays a part similar to that played by Swanevelt in Rembrandt's life. Gillot, however, became for Watteau what Pieter Lastmann had been to Rembrandt. In Gillot, Watteau found a master who could teach him what he himself did not know, and master and pupil came to love each other and to work together in harmony. It was under Gillot that Watteau studied the masterpieces in the galleries of Paris, and for five years he worked and studied and designed with passionate enthusiasm. He acquired a remarkable facility and finish in designing and painting delightful figures for fans and snuff-boxes and decorative panels. In studying the paintings of the Vene-

Digitized by Google

tian School, the works of Veronese, Tintoretto and Titian, he acquired his fine sense for color. The five years he was with Gillot were years spent in the very atmosphere of the art life of Paris, and the experiences thus obtained changed Watteau the Fleming into Antoine Watteau the exquisite French artist, who made a new *genre* in art.

Whatever may be the reason for the separation, Watteau left Gillot's studio, and left it seemingly on bad terms. Probably Gillot had shown some jealousy of his pupil's ability. In 1708 we find Watteau, a frequenter of the studio of Claude Audrin, and later in the same year he entered Audrin's studio and competed for the Academy prize of the year 1709. His intimacy with this new teacher was of quite a different character from that which he had had with Gillot. None of Watteau's works, however, shows that Audrin influenced him. Audrin was one of the most influential artists of his time and obtained many commissions from royalty. He decorated several famous palaces of the nobility, and in this work Watteau assisted him. Audrin was also inspector of the Luxembourg Galleries, so that Watteau had the great advantage of having the run of the place and free access to the famous gardens. Here Watteau met the beaux and belles of Parisian society, who made the gardens their meeting place. Audrin must have been an excellent man of business, and probably Watteau learned from him how to conduct his own affairs. Audrin, however, kept Watteau to his studies and saw to it that he worked at his Academy competition picture. In April, 1709, the Academy examined the sketches made by the competitors for the *Grand Prix,* and on the 23d of August of the same year the committee awarded the prize to Antoine Grison, and the second prize to Antoine Watteau. The failure to secure the much-coveted prize was a sad disappointment to Watteau, who had set his heart on going to Italy. The defeat hurt him deeply and filled him with such melancholy and chagrin that he became disgusted with the life of Paris and determined to go back to his native town.

While working on the Academy picture he had secretly painted for his own private satisfaction a military picture—" Le Depart des Troupes." This picture he had the joy of selling to Sirois, the art dealer, and stepfather of Gersaint, for sixty livres, and to obtain a commission for a companion picture.

Watteau had never had in his possession so much money. He set out at once for Valenciennes much encouraged and overjoyed,

Digitized by Google

especially because of the commission for the companion picture which was to bring him an additional two hundred livres.

On Watteau's return to Valenciennes, his parents, who had heard of their son's great fame, received him with many demonstrations of affection. But the little town, after his experience of Paris life, was not what it had been to Watteau before he left it to seek his fortune. He found the place very provincial and dull. He came back to it the day after the battle of Malplaquet, on September 11, 1709, and found the town being filled with wounded soldiers who were brought there to be nursed to health. Watteau had always had a great passion for military scenes and military people. The meeting with these soldiers set his imagination on fire and sent him working on his commission picture for Sirois. He finished it in a very short time and it is now known by the title, "Halte d'Armée." During his brief stay at Valenciennes he also painted "Le Recruit allant joindre le Regiment," "L'Escort d'Equipages," and several smaller scenes of military life. To this same period is assigned two paintings, now at St. Petersburg, which are distinguished for their fine coloring, namely, "Les Fatigues de la Guerre" and "Les Delassements de la Guerre."

A year had scarcely elapsed when Watteau was once more in Paris. On this, his second visit, he seems to have been taken up by a great patron of art, Monsieur de Julienne, who was director of the Gobelins Tapestry Manufactory. Julienne and Watteau became very intimate, and Madame de Julienne often posed as a model for many of Watteau's best pictures. Up to now Watteau's work was appreciated only among a small circle of people, but in 1712 he obtained a wide reputation through the pictures he sent to the Academy. Watteau owes his election to the Academy to De la Fosse, who had a very high admiration for the artist's work. His election was made unanimous, and he was given the free choice of his subject for his admission picture. For this admission picture, however, he kept the Academy waiting for five years.

Watteau made a very valuable acquaintance through Julienne with Crozat, one of the great collectors of the eighteenth century, and it is said that Crozat kept Watteau busy with commissions for him, and permitted him free access to his collection, which included 1,900 drawings and 400 paintings by the greatest artists, especially examples of Rubens, Titian, Van Dyck and Veronese. This collection was in Crozat's fine mansion in the Rue de Richelieu, where Watteau did most of his work at this time.

Digitized by Google

It is possible that Watteau did not find the big house a quiet enough place to work in; and as he was also being petitioned by the Academy for his admission picture, he determined to move to more congenial quarters. He went to live in the house of the Flemish painter, Nicholas Vleughels, and here he completed his Academy picture, "The Embarkation for the Island of Love," and was received with Vleughels on the 28th of August, 1717, in the Academy as "Maitre des Fêtes Galantes."

The Academy picture proved a tremendous success. Jean Barrois and Antoine Coypel, the inspectors, examined it and accepted it. It was acclaimed as a most charming and delicate work, the like of which had never before been submitted for an Academy verdict. Parisian society feted and welcomed the artist and made him the fashion of the day. But Watteau remained little moved by this success. His weak constitution and highly sensitive nature made him extremely irritable. He resented flattery and stupid praise, and kept to himself, discontented at heart, but ever working to achieve the best that was in him.

Julienne says that Watteau lived with Vleughels up to 1718, but it is probable that he stayed at the Flemish artist's house until he set out on his journey to London. It was during this time of his residence with Vleughels that he painted the "Concert," now in the Wallace Collection, in which we recognize Vleughels as the listening man. The lost "Concert Champêtre" is also of this time, for the cello-player in the centre of the picture is a portrait of Vleughels. The "Toilette du Matin" and the "Du Soir" are also of the Vleughels period, and rough copies of both by Vleughels are in the Museum at Valenciennes.

Watteau's health, never robust, was now giving great anxiety to his friends. Some internal ailment distressed him considerably and deepened his melancholia and depression. Julienne, Crozat, Caylus and Gersaint met and advised Watteau to go to England and consult Dr. Meade, a famous specialist in diseases of the chest. Thus urged Watteau consented and, in October, 1719, he set out for England and took up his residence in Greenwich. Here, under Dr. Meade's care, he painted "Les Comédienes Italiens" and "L'Amour Paisible" for his physician, and "Le Repos Dans un Bois" and "Le Bal Champêtre," now in the Dulwich Gallery. Dr. Meade presented Watteau to the King, who commissioned the artist to paint six pictures, all of which are now in Buckingham Palace. Watteau remained in England but a short time. The climate of the

Digitized by Google

country was anything but beneficial for him. He became more depressed than ever and found little or no companionship among the phlegmatic and unsympathetic people whose only interest in him was that they might acquire his paintings and shower money on him. " It is here," he said to his friend Gersaint, " that I began to have a taste for money "—a taste which grew into a passion with him as he grew older.

On his return to Paris Watteau lived with Gersaint, the art dealer, and painted for him the now famous sign for his shop. Gersaint attests that the sign was painted in the mornings of eight days. Watteau could not work in the afternoons on account of his poor health. He stayed six months with the art dealer and then left him suddenly. He was afraid, he said, he would become a burden on his friend.

In 1721 Watteau made preparations for going back to Valenciennes in order to see his parents again. He sold his furniture and effects and was all ready to leave Paris. The doctor, however, forbade him to undertake the journey. It was then that his friend, Canon Haranger, obtained for him a house in the quiet and pretty village of Nogent-sur-Marne, where it was hoped the country air would restore him to some health. Here his countryman, Antoine Pater, came to visit him for the purpose of study, and here he painted his last picture, a scene from Molière's " La Malade Imaginaire," picturing the obsequies of a sick man. He also worked at a " Christ on the Cross," intended for the village's parish church, but this he left unfinished. His strength continued to fail daily, until on the 18th of July, 1721, surrounded by his friends and pupils, he passed away in the arms of his dear friend, Gersaint. His possessions and property were, at his request, divided among his four friends, Haranger, Julienne, Hennin and Gersaint.

In spite of Watteau's peculiar disposition and temperament, he must have been a very lovable man. His was not the nature to make friends quickly, and yet almost all his life friends stood near him and helped him and exhibited the most anxious solicitude for his welfare and happiness. Gersaint says, " he was a good, but a tiresome friend, a misanthrope." Julienne describes him as " a libertine of the spirit, but wise in his conduct." He loved to be alone, and his sensitive nature, added to a restlessness of disposition, must often have tried his friends greatly. He was always changing his place of residence, as if he could not put up for long with the monotony or the dullness or the ennui or whatever it was that came over him. He

Digitized by Google

seemed never to be at peace with himself. These, probably, are the outward marks of the pulmonary disease which brought him to an early death. In appearance he reflected this spiritual discontent. "Il etait moienne taille," says Caylus, his biographer, "it n'avait point du tout de physiognomie, ses yeux n'indiquoient ni son talent, ni la vivacité de son esprit." A comparison between the head of the young Watteau in the double picture with Julienne and the well-known portrait in Boucher's engraving, reveals immediately how his nervousness and disease had wasted him.

When we sum up the mass of Watteau's work and realize that it all was accomplished in less than fifteen years, and under the most distressing of circumstances and bodily sickness, we must be not a little astonished.

Watteau's paintings may be divided into four periods, according to which the reproductions in the present volume have been classified. These periods are:

(1) Early works from 1710 to his return to Paris.

(2) The period before the painting of "The Embarkation"—1710–1716.

(3) The period of the two versions of "The Embarkation," and kindred pictures.

(4) The works of his later years and style.

Watteau entered Gillot's studio in 1705. For his works previous to that date, as well as for his work with Gillot, we depend on engravings included by Julienne in his edition of Watteau's Works. Julienne's enthusiasm for Watteau cannot be overestimated. His friendship accompanied the artist throughout his life, and his loving admiration for him, after his death, is to be seen in the monument of four stout volumes he collected and reproduced for posterity to treasure. The first two of these volumes contain one hundred and fifty engravings of drawings by Watteau, and the other two included three hundred and fifty etchings after drawings by Watteau. It is not possible to fix accurately the dates of the composition of these pictures, because Watteau often went back for his subjects to earlier times. We can but hope that some of the original paintings may, some day, come to light and help us to clear up this period. There is no doubt about some of the paintings having been made under the influence of Gillot, and among these are "Les Enfants de Bacchus" (engraved by Fossard); "Les Enfants de Sylène" (engraved by Dupin); "Les Enfants de Monus" (engraved by J. Moyreau); "La Cause Badine" (engraved by J. Moyreau); "L'Enlèvement

Digitized by Google

d'Europe" (engraved by F. Aveline); and "Fête au Dieux Pan" (engraved by Aubert). The two theatrical pictures, "Belle n'écoutez rien" and "Pour Garder l'Honneur d'une Belle," evince Gillot's influence in the theatrical scheme of their composition.

Watteau was a Fleming by birth, and his early training in art was Fleming also. But the Watteau whom we all admire and the Watteau who aroused to enthusiastic admiration the people of Paris had nothing of the Fleming in him. The "Varie Gaiété" is, as we have already remarked, the work of the student of Teniers. But the "Fêtes Galantes" is the work of an artist whose like had never before painted. Gillot undoubtedly influenced Watteau and aroused in him his latent taste for Italian comedy and pretty ornamentation; but the treatment Watteau gave to comedy and his Pierrots was Watteau's own. His backgrounds, the grouping of his figures, the costumes, all are distinguished in their treatment from anything of their kind that had been accomplished in the eighteenth century. A most interesting picture is the "Promenade sur les Remparts," since it contains the germ of all the future "Fêtes Galantes," and is the direct forerunner of the "Jardins de St. Cloud." If we are to believe these pictures are of Flemish influence, then we must trace that influence to Van der Meulen. Watteau adhered to that artist's style more than to that of any other Flemish painter. Of course "La Varie Gaiété," belonging as it does to the period of his residence in Valenciennes, bears all the stamp of his native land. After his return from Valenciennes Watteau showed the result of the various influences which had played upon him during his residence in Paris. His technique is still uncertain and we see in the "Savoyarde" and "La Proposition Embarrassante" that he had not grown in ability to handle large figures. This same weakness is seen in the first "L'Embarquement pour Cythère"; but in the later ones the master shows his accomplished art. In all that Watteau did he showed how deeply he had been affected in his grouping and coloring by Rubens, in his composition and rich painting by the Venetians, and in the distinguished coolness of his silver tones by Van Dyck. It was a fine and a self-assured power that enabled him to assimilate these foreign influences. Watteau became so much French that his paintings practically are a record of the new spirit and new life of Paris, which was the outcome of the revolt against the formality and preciosity of the reign of Louis XIV. The times had been artificialized by the King's mistresses, who ruled and led the fashions and the manners of the day. Watteau entered on this period with a wonderful

Digitized by Google

sympathy for the rising revolt. The grace and spontaneity, the freedom and charm which his canvases exhale were assured of success by a people who were only too anxious to be shown a more natural and simple expression of themselves. Watteau did this and was acclaimed a great artist in consequence. At the same time he did it so excellently that his work remains to this day a charm and a delight to a posterity, for whom the days of the early eighteenth century in France are but stories and tales.

Digitized by Google

ANTOINE WATTEAU

Digitized by Google

ABBREVIATIONS AND EXPLANATIONS

H. = Height
B. = Width

AUF HOLZ = on wood
AUF LEINWAND = on canvas
AUF SCHIEFER = on slate

The figures giving the sizes of the paintings stand for metres

Digitized by Google

*St. Petersburg, Ermitage

Auf Leinwand, H. 0,40, B. 0,32

Das Murmeltier

The Marmot

„La Marmotte"

Digitized by Google

*Straßburg, Kunstmuseum

Auf Leinwand, H. 0,53, B. 0,44

Kücheninterieur

Interior of a Kitchen

Intérieur de Cuisine

Digitized by Google

* London, Tennant-Galerie — Auf Leinwand

Echte Lustigkeit

Peasants Merrymaking — **„La vraie Gaîté"**

Digitized by Google

*St. Petersburg, Ermitage

Auf Leinwand, H. 0,33, B. 0,45

Das Biwak

The Bivouac

„Camp volant"

Digitized by Google

St. Petersburg, Ermitage

Das Biwak (Ausschnitt)
The Bivouac (Detail) **„Camp volant" (Détail)**

Digitized by Google

*Paris, Edmond de Rothschild

Auf Kupfer

Rückzug der Nachhut

Breaking up the Camp

„Recrue allant joindre le Régiment"

Digitized by Google

II.

DIE ZEIT VOR DEM EMBARQUEMENT
CA. 1710—1716

BEFORE THE EMBARKING
ABOUT 1710—1716

ŒUVRES ANTÉRIEURES A L'EMBARQUEMENT
ENVIRON 1710—1716

Digitized by Google

Digitized by Google

* Madrid, Prado

Auf Leinwand, H. 0,48, B. 0,56

The Gardens of St. Cloud

Die Gärten von Saint Cloud

„Les Jardins de Saint Cloud"

Digitized by Google

Madrid, Prado

Die Gärten von Saint Cloud (Ausschnitt)

The Gardens of St. Cloud (Detail) **„Les Jardins de Saint Cloud" (Détail)**

Digitized by Google

Madrid, Prado

Die Gärten von Saint Cloud (Ausschnitt)

The Gardens of St. Cloud (Detail)

„Les Jardins de Saint Cloud" (Détail)

Digitized by Google

* Potsdam, Sanssouci

Auf Leinwand, H. 0,65, B. 0,92

Der Brautzug

The Wedding-Procession

„La Mariée de Village"

Digitized by Google

* St. Petersburg, Ermitage

Auf Leinwand, H. 0,65, B. 0,85

Der verwirrende Vorschlag

Embarassing Proposition

„La Proposition embarrassante"

Digitized by Google

*Chantilly, Musée Condé

Auf Holz, H. 0,31, B. 0,44

Ländliche Freuden

Rustic pleasures

„Les Plaisirs pastorales"

Digitized by Google

Chantilly, Musée Condé

Ländliche Freuden (Ausschnitt)

Rustic Pleasures (Detail)

„Les Plaisirs pastorales" (Détail)

Digitized by Google

* Chantilly, Musée Condé

Auf Holz, H. 0,24, B. 0,17

Die unruhige Liebende

The Lover's Delay

„L'Amante inquiète"

Nach einer Aufnahme von Braun & Cie. Nachf., Dornach (Elsaß)

Digitized by Google

*Paris, Mr. Kraemer

Auf Leinwand, H. 0,55, B. 0,43

Tanz nach dem Dudelsack

The Bagpipe

„La Musette"

Digitized by Google

*Chantilly, Musée Condé

Auf Holz, H. 0,24, B. 0,17

Die unruhige Liebende

The Lover's Delay

„L'Amante inquiète"

Nach einer Aufnahme von Braun & Cie. Nachf., Dornach (Elsaß)

Digitized by Google

*Paris, Mr. Kraemer

Auf Leinwand, H. 0,55, B. 0,43

Tanz nach dem Dudelsack

The Bagpipe

„La Musette"

Digitized by Google

* Berlin, Kaiser-Friedrich-Museum

Auf Leinwand, H. 0,35, B. 0,30

Das Frühstück

The Picnic

„La Collation"

Digitized by Google

* London, Soane-Museum

Auf Leinwand

Village Wedding

Dorfhochzeit

„L'Accordée de Village"

Digitized by Google

*London, Sir Hugh Lane

Auf Leinwand, H. 0,457, B. 0,546

Der Kontertanz

The Contredance

„La Contredanse"

Digitized by Google

*Paris, Louvre

Auf Leinwand, H. 0,26, B. 0,19

Der Gleichgültige

The Indifferent

„L'Indifférent"

Nach einer Aufnahme von Braun & Cie. Nachf., Dornach (Elsaß)

Digitized by Google

* Paris, Louvre

Auf Leinwand, H. 0,25, B. 0,19

Die Schlaue

The shrewed Girl

„La Finette"

Nach einer Aufnahme von Braun & Cie. Nachf., Dornach (Elsaß)

Digitized by Google

*Paris, Edmond de Rothschild — Auf Leinwand

Vollkommener Einklang

Perfect Harmony — „L'Accord parfait"

Digitized by Google

*London, Sir Edgard Vincent — Auf Leinwand

Maskerade

Masquerade

Une Mascarade
(„Les Habits sont Italiens")

Nach einer Aufnahme von Braun & Cie. Nachf., Dornach (Elsaß)

Digitized by Google

*Troyes, Museum

Auf Leinwand

Die Abenteurerin

The Adventuress

„L'Aventurière"

Digitized by Google

*Troyes, Museum

Auf Leinwand

Der Bezaubernde

The Wizard

„L'Enchanteur"

Digitized by Google

* London, Buckingham-Palace — Auf Leinwand

Die Ueberraschung

The Surprise — „La Surprise"

Digitized by Google

Chantilly, Musée Condé — Auf Holz, H. 0,24, B. 0,17

Der Gitarrespieler

The Guitar-Player — Le Joueur de Guitare

Digitized by Google

* Paris, Sedelmeyer

Auf Leinwand, H. 0,445, B. 0,545

Die Liebesinsel

The Isle of Cythera

„L'Ile de Cythère"

Digitized by Google

* St. Petersburg, Ermitage

Auf Leinwand, H. 0,22, B. 0,33

Die Zerstreuungen des Krieges

The Recreations of War

„Les Délassements de la Guerre"

Digitized by Google

* St. Petersburg, Ermitage

Auf Leinwand, H. 0,22, B. 0,33

Die Strapazen des Krieges

The Hardships of War

„Les Fatigues de la Guerre"

Digitized by Google

* Althorp, Earl Spencer

Auf Leinwand

Männliches Bildnis

Portrait of a Man

Portrait d'Homme

Digitized by Google

Madrid, Prado

Auf Leinwand, H. 0,47, B. 0,55

The Marriage Contract

Der Heiratskontrakt

Le Contrat de Mariage

Digitized by Google

Berlin, Kaiser-Friedrich-Museum

Auf Leinwand, H. 0,37, B. 0,48

Love in French Comedy

Die Liebe auf der französischen Bühne

„L'Amour au Théâtre français"

Digitized by Google

* Berlin, Kaiser-Friedrich-Museum

Auf Leinwand, H. 0,37, B. 0,48

Die Liebe auf der italienischen Bühne

Love in Italian Comedy

„L'Amour au Théâtre italien"

Digitized by Google

* London, Alfred de Rothschild

Auf Leinwand, H. 0,356, B. 0,266

Die italienische Serenade

The Italian Serenade

„La Sérénade italienne"

Digitized by Google

*St. Petersburg, Ermitage

Auf Leinwand, H. 0,36, B. 0,23

Die Polin

A Polish Lady

Une Polonaise

Mit Erlaubnis der „Staryje Gody", St. Petersburg

Digitized by Google

Digitized by Google

III.

DIE ZWEI FASSUNGEN DES EMBARQUEMENTS UND VERWANDTE BILDER

CA. 1716—1718

THE TWO COMPOSITIONS OF THE EMBARKING AND RELATED PICTURES

ABOUT 1716—1718

L'EMBARQUEMENT ET LES ŒUVRES DE LA MÊME ÉPOQUE

ENVIRON 1716—1718

Digitized by Google

Digitized by Google

*St. Petersburg, Ermitage

Auf Leinwand, H. 0,55, B. 0,43

„Mezzetin"

Mesetin

Mezzetin

Digitized by Google

* Edinburgh, Nationalgalerie

Auf Leinwand, H. 0,25, B. 0,20

Der Plünderer des Sperlingsnestes

The Plunderer of the Sparrow's Nest

Le Dénicheur

Digitized by Google

* Paris, Louvre

Auf Leinwand, H. 0,72, B. 1,10

Jupiter und Antiope

Jupiter and Antiope

Jupiter et Antiope

Digitized by Google

*Potsdam, Sanssouci

Auf Leinwand, H. 0,75, B. 0,94

Belustigung im Freien

Italian Recreation

La Récréation italienne

Digitized by Google

* Paris, Louvre

Auf Leinwand, H. 0,32, B. 0,46

Gesellschaft im Park

Party in a Park

L'Assemblée dans un Parc

Digitized by Google

Paris, Louvre

Gesellschaft im Park (Ausschnitt)

Assembly in a Park (Detail) L'Assemblée dans un Parc (Détail)

Digitized by Google

* Edinburgh, Nationalgalerie

Auf Leinwand, H. 0,56, B. 0,46

Venezianische Feste

Venetian Feasts

„Fêtes Venitiennes"

Digitized by Google

Edinburgh, Nationalgalerie

Venezianische Feste (Ausschnitt)

Venetian Feasts (Detail)

„Fêtes Vénitiennes" (Détail)

Digitized by Google

*Paris, Princesse de Poix

Auf Leinwand, H. 0,33, B. 0,27

Abendtoilette

Evening Toilet

La Toilette du Soir

Digitized by Google

* London, Wallace-Kollektion

Auf Leinwand, H. 0,65, B. 0,93

Lebensfreuden

The Joys of Life

„Les Charmes de la Vie"

Digitized by Google

London, Wallace-Kollektion

Lebensfreuden (Ausschnitt)

The Joys of Life (Detail)

„Les Charmes de la Vie" (Détail)

Digitized by Google

London, Wallace-Kollektion

Lebensfreuden (Ausschnitt)

The Joys of Life (Detail) „Les Charmes de la Vie" (Détail)

Digitized by Google

Potsdam, Sanssouci

Auf Leinwand, H. 0,66, B. 0,91

Das Konzert

The Concert

Le Concert

Digitized by Google

* London, Wallace-Kollektion

Auf Leinwand, H. 0,18, B. 0,23

Die Musikstunde

The Music-Lesson

La Leçon de Musique
(„Pour nous prouver que cette belle")

Digitized by Google

* Althorp, Earl Spencer

Harlequin, Pierrot and Scapin

Harlekin, Pierrot und Scapin

Auf Leinwand

„Arlequin, Pierrot et Scapin"

Digitized by Google

*Paris, Léon Michel-Lévy

Auf Leinwand, H. 0,46, B. 0,56

The enchanted Island

Die verzauberte Insel

„L'Ile enchantée"

Digitized by Google

* Paris, Louvre

Auf Leinwand, H. 1,29, B. 1,92

Die Einschiffung zur Liebesinsel

Embarking for Cythera

„L'Embarquement pour Cythère"

Nach einer Aufnahme von Braun & Cie. Nachf., Dornach (Elsaß)

Digitized by Google

Paris, Louvre

Die Einschiffung zur Liebesinsel (Ausschnitt)

Embarking for Cythera (Detail)

„L'Embarquement pour Cythère" (Détail)

Digitized by Google

Paris, Louvre

Die Einschiffung zur Liebesinsel (Ausschnitt)

Embarking for Cythera (Detail)

„L'Embarquement pour Cythère" (Détail)

Digitized by Google

* London, Wallace-Kollektion

Auf Leinwand, H. 0,34, B. 0,26

Harlekin und Colombine

Harlequin and Colombine

Arlequin et Colombine
(„Voulez-vous triompher des Belles?")

Digitized by Google

*London, Wallace-Kollektion

Auf Leinwand, H. 0,267, B. 0,20

Das Familienkonzert

Family-concert

„Le Concert de Famille"

Digitized by Google

*Schloß Gatschina bei St. Petersburg

Auf Leinwand, H. 1,16, B. 0,97

Heilige Familie

The Holy Family

„La Sainte Famille"

Mit Erlaubnis der „Staryje Gody", St. Petersburg

Digitized by Google

Potsdam, Neues Palais

Die Liebe auf dem Lande (Ausschnitt)

Rustic Love-Idyll (Detail)

„L'Amour paisible" (Détail)

Digitized by Google

Potsdam, Neues Palais

Die Liebe auf dem Lande (Ausschnitt)

Rustic Love-Idyll (Detail) — „L'Amour paisible" (Détail)

Digitized by Google

* Berlin, Kgl. Schloß — Auf Leinwand, H. 1,30, B. 1,92

Die Einschiffung zur Liebesinsel

Embarking for Cythera — **„L'Embarquement pour Cythère"**

Digitized by Google

Berlin, Kgl. Schloß

Die Einschiffung zur Liebesinsel (Ausschnitt)

Embarking for Cythera (Detail) „L'Embarquement pour Cythère" (Détail)

Digitized by Google

Berlin, Kgl. Schloß

Die Einschiffung zur Liebesinsel (Ausschnitt)

Embarking for Cythera (Detail) „L'Embarquement pour Cythère" (Détail)

Digitized by Google

Berlin, Kgl. Schloß

Die Einschiffung zur Liebesinsel (Ausschnitt)
Embarking for Cythera (Detail) „L'Embarquement pour Cythère" (Détail)

Digitized by Google

Berlin, Kgl. Schloß

Die Einschiffung zur Liebesinsel (Ausschnitt)

Embarking for Cythera (Detail) „L'Embarquement pour Cythère" (Détail)

Digitized by Google

Berlin, Kgl. Schloß

Die Einschiffung zur Liebesinsel (Ausschnitt)

Embarking for Cythera (Detail) „L'Embarquement pour Cythère" (Détail)

Digitized by Google

Berlin, Kgl. Schloß

Die Einschiffung zur Liebesinsel (Ausschnitt)

Embarking for Cythera (Detail) „L'Embarquement pour Cythère" (Détail)

Digitized by Google

Berlin, Kgl. Schloß

Die Einschiffung zur Liebesinsel (Ausschnitt)
Embarking for Cythera (Detail) „L'Embarquement pour Cythère" (Détail)

Digitized by Google

* London, Wallace-Kollektion

Auf Leinwand, H. 0,317, B. 0,42

Die Champs-Elysées

The Champs-Elysées

„Les Champs-Elysées"

Digitized by Google

London, Wallace-Kollektion

Die Champs-Elysées (Ausschnitt)

The Champs-Elysées (Detail) „Les Champs-Elysées" (Détail)

Digitized by Google

*London, Dulwich-Galerie

Auf Leinwand, H. 0,50, B. 0,615

Ballfreuden

Pleasures of the Ball

„Les Plaisirs du Bal"

Digitized by Google

London, Dulwich-Galerie

Ballfreuden (Ausschnitt)

Pleasures of the Ball (Detail)

„Les Plaisirs du Bal" (Détail)

Digitized by Google

London, Dulwich-Galerie

Ballfreuden (Ausschnitt)

Pleasures of the Ball (Detail)

„Les Plaisirs du Bal" (Détail)

Digitized by Google

* Potsdam, Neues Palais

Auf Leinwand, H. 0,57, B. 0,76

Der Liebesunterricht

Love Lesson

„Leçon d'Amour"

Digitized by Google

* Paris, Louvre

Auf Leinwand, H. 0,50, B. 0,41

Der Fehltritt

The Fall

„Le faux Pas"

Nach einer Aufnahme von Braun & Cie. Nachf., Dornach (Elsaß)

Digitized by Google

*St. Petersburg, Graf Stroganoff

Auf Leinwand

Die Grollende

Pouting

„La Boudeuse"

Digitized by Google

* Potsdam, Neues Palais

Auf Leinwand, H. 0,56 B. 0,81

Die Hirten

The Shepherds

Les Bergers

Digitized by Google

Potsdam, Neues Palais

The Shepherds (Detail)

Die Hirten (Ausschnitt)

Les Bergers (Détail)

Digitized by Google

*Dresden, Kgl. Gemäldegalerie

Auf Leinwand, H. 0,60, B. 0,75

Gesellige Unterhaltung im Freien

Outdoor Company

Réunion champêtre

Digitized by Google

Dresden, Kgl. Gemäldegalerie

Gesellige Unterhaltung im Freien (Ausschnitt)

Outdoor Company (Detail)

Réunion champêtre (Détail)

Digitized by Google

Dresden, Kgl. Gemäldegalerie — Auf Leinwand, H. 0,61, B. 0,75

Das Liebesfest

The Feast of Love — Plaisirs d'Amour

Digitized by Google

Dresden, Kgl. Gemäldegalerie

Das Liebesfest (Ausschnitt)

Plaisirs d'Amour (Détail)

The Feast of Love (Detail)

Digitized by Google

IV.

DIE WERKE DES LETZTEN STILES

CA. 1719—1721

THE WORKS OF THE LAST STYLE
ABOUT 1719—1721

ŒUVRES DE LA DERNIÈRE ÉPOQUE
ENVIRON 1719—1721

Digitized by Google

Digitized by Google

* Potsdam, Neues Palais

Auf Leinwand, H. 0,97, B. 1,16

Der Tanz

The Dance

La Danse
(„Iris, c'est de bonne heure etc.")

Digitized by Google

Potsdam, Neues Palais

Der Tanz (Ausschnitt)

The Dance (Detail)

La Danse (Détail)

Digitized by Google

Potsdam, Neues Palais

Der Tanz (Ausschnitt)

The Dance (Detail)

La Danse (Détail)

Digitized by Google

*Paris, Louvre

Auf Leinwand, H. 1,84, B. 1,49

Gilles

Gilles

Gilles

Digitized by Google

Paris, Louvre

Gilles (Ausschnitt)

Gilles (Detail)

Gilles (Détail)

Digitized by Google

*London, Wallace-Kollektion

Auf Leinwand, H. 1,25, B. 1,88

Country-Amusements

Ländliche Vergnügungen

Divertissements champêtres

Digitized by Google

London, Wallace-Kollektion

Ländliche Vergnügungen (Ausschnitt)

Country-Amusements (Detail)

Divertissements champêtres (Détail)

Digitized by Google

* Valenciennes, Museum

Auf Leinwand, H. 0,78, B. 0,62

Der Bildhauer Pater

Portrait of the Sculptor Pater

Portrait de Pater

Digitized by Google

*Potsdam, Neues Palais

Auf Leinwand, H. 0,57, B. 0,73

Französische Komödianten

French Comedians „Les Comédiens français"

Nach einer Aufnahme von Braun & Cie. Nachf., Dornach (Elsaß)

Digitized by Google

Potsdam, Neues Palais

French Comedians (Detail) | Französische Komödianten (Ausschnitt) | „Les Comédiens français" (Détail)

Digitized by Google

*London, Wallace-Kollektion

Auf Leinwand, H. 1,24, B. 1,37

Die Zusammenkunft der Jagdgesellschaft

The Halte during the Chase „Rendez-vous de Chasse"

Digitized by Google

London, Wallace-Kollektion

Die Zusammenkunft der Jagdgesellschaft (Ausschnitt)
The Halte during the Chase (Detail) „Rendez-vous de Chasse" (Détail)

Digitized by Google

*Berlin, Kaiser-Friedrich-Museum

Auf Leinwand, H. 1,11, B. 1,63

Gesellschaft im Park

Assembly in a Park

L'Assemblée dans un Parc

Digitized by Google

Berlin, Kaiser-Friedrich-Museum

Gesellschaft im Park (Ausschnitt)

Assembly in a Park (Detail) **L'Assemblée dans un Parc (Détail)**

Digitized by Google

*Paris, Louvre

Auf Leinwand, H. 0,47, B. 0,31

Das Urteil des Paris

The Judgment of Paris

Le Jugement de Pâris

Nach einer Aufnahme von Braun & Cie. Nachf., Dornach (Elsaß)

Digitized by Google

* Berlin, Kgl. Schloß

Auf Leinwand, H. 1,63, B. 1,54

Gersaints Ladenschild

Gersaint's Signboard

„L'Enseigne de Gersaint"

Digitized by Google

Berlin, Kgl. Schloß

Gersaints Ladenschild (Ausschnitt)

Gersaint's Signboard (Detail)

„L'Enseigne de Gersaint" (Détail)

Digitized by Google

Berlin, Kgl. Schloß

Gersaints Ladenschild (Ausschnitt)

Gersaint's Signboard (Detail) **„L'Enseigne de Gersaint" (Détail)**

Digitized by Google

Berlin, Kgl. Schloß

Gersaints Ladenschild (Ausschnitt)

Gersaint's Signboard (Detail) „L'Enseigne de Gersaint" (Détail)

Digitized by Google

Berlin, Kgl. Schloß]

Gersaints Ladenschild (Ausschnitt)

Gersaint's Signboard (Detail) „L'Enseigne de Gersaint" (Détail)

Digitized by Google

Berlin, Kgl. Schloß

Gersaints Ladenschild (Ausschnitt)

Gersaint's Signboard (Detail) L'Enseigne de Gersaint (Détail)

Berlin, Kgl. Schloß

Gersaints Ladenschild (Ausschnitt)

Gersaint's Signboard (Detail) L'Enseigne de Gersaint (Détail)

Digitized by Google

Digitized by Google

V.

ZWEIFELHAFTE BILDER

DOUBTFUL PICTURES TABLEAUX D'ATTRIBUTION DOUTEUSE

Digitized by Google

Digitized by Google

*Nantes, Museum

·Auf Leinwand

Die italienischen Schauspieler

The Italian Comedians

Les Comédiens italiens

Digitized by Google

* Richmond, Sir Frederick Cook — Auf Leinwand

Die Lektüre beim Kerzenlicht

Reading in Candle-light — La Lecture à la Chandelle

Nach einer Aufnahme von Braun & Cie. Nachf., Dornach (Elsaß)

Digitized by Google

* Paris, Privatbesitz

Auf Leinwand

Dekoratives Panneau

Panel of Decoration — **Panneau décoratif**

Nach einer Aufnahme von Braun & Cie. Nachf., Dornach (Elsaß)

Digitized by Google

* Orléans, Museum

Auf Leinwand

Der Affe als Bildhauer

The Monkey Sculptor

Le Singe Sculpteur

Digitized by Google

*Früher: Paris, Cronier

Auf Leinwand

Das schlummernde Liebespaar

The sleeping Lovers

Les Amants endormis

Digitized by Google

*Schloß Gatschina

Auf Leinwand, H. 0,198, B. 0,248

Die Kokette

The Coquette

Les Coquettes

Mit Erlaubnis der „Staryje Gody", St. Petersburg

Digitized by Google

*Ehemals: London, Wertheimer

Auf Leinwand

Der zudringlich Schauende

The Ogler

„Le Lorgneur"

Nach einer Aufnahme von Braun & Cie. Nachf., Dornach (Elsaß)

Digitized by Google

*London, Wernher — Auf Leinwand

Die Tonleiter der Liebe

The Game of Love — „La Gamme d'Amour"

Nach einer Aufnahme von Braun & Cie. Nachf., Dornach (Elsaß)

Digitized by Google

VI.

KOPIEN

COPIES COPIES

Digitized by Google

Digitized by Google

* Glasgow, Museum

Auf Leinwand, H. 0,63, B. 0,80

Rast auf dem Marsche

The Encampment

„Détachement faisant Alte"

Nach einer Aufnahme von Braun & Cie. Nachf., Dornach (Elsaß)

Digitized by Google

Glasgow, Museum

Auf Leinwand, H. 0,68, B. 0,80

Breaking up the Camp

Rückzug der Nachhut

„Recrue allant rejoindre le Régiment"

Nach einer Aufnahme von Braun & Cie. Nachf., Dornach (Elsaß)

Digitized by Google

* Nantes, Museum

Auf Leinwand

Rückzug der Nachhut

Breaking up the Camp

„Recrue allant rejoindre le Régiment"

Digitized by Google

*London, Wallace-Kollektion

Auf Leinwand, H. 0,445, B. 0,336

Der Springbrunnen

The Fountain

„La Cascade"

Digitized by Google

*London, Baron Alfred de Rothschild

Auf Leinwand, H. 0,445, B. 0,336

Der Springbrunnen

The Fountain

„La Cascade"

Nach einer Aufnahme von Braun & Cie. Nachf., Dornach (Elsaß)

Digitized by Google

*London, Lady Wantage

Auf Leinwand

Der Hain des Dionysos

The Grove of Bacchus

„Le Bosquet de Bacchus"

Nach einer Aufnahme von Braun & Cie. Nachf., Dornach (Elsaß)

Digitized by Google

*London, Baron Alfred de Rothschild

Auf Leinwand

Dorfhochzeit

Village Wedding

„L'Accordée de Village"

Digitized by Google

*Paris, Madame Nilsson

Auf Leinwand

Diana im Bade

Diana in the Bath

„Diane au Bain"

Nach einer Aufnahme von Braun & Cie. Nachf., Dornach (Elsaß)

Digitized by Google

*Wien, Hofmuseum

H. 0,31, B. 0,25

Der Gitarrespieler

The Guitar-Player

Le Joueur de Guitare

Digitized by Google

*München, ehemals Sammlung Schubart

Der zudringlich Schauende

Auf Leinwand

The Ogler

Le Lorgneur

Digitized by Google

*London, Herzog von Sutherland — Auf Leinwand

Vollkommener Einklang

Perfect Harmony — „L'Accord parfait"

Digitized by Google

* Althorp, Earl Spencer

The Music-Lesson

Die Musikstunde

Auf Leinwand

La Leçon de Musique
(„Pour nous prouver que cette belle")

Digitized by Google

Auf Leinwand

*Paris, Opigez

Harlekin, Pierrot und Scapin

Harlequin, Pierrot and Scapin

„Arlequin, Pierrot et Scapin"

Nach einer Aufnahme von Braun & Cie. Nachf., Dornach (Elsaß)

Digitized by Google

*Paris, Démidoff

Der ländliche Ball

Rustic Ball

„Bal champêtre"

Auf Leinwand

Nach einer Aufnahme von Braun & Cie. Nachf., Dornach (Elsaß)

Digitized by Google

*Paris, Mr. de Rasquinet — Auf Leinwand

Der ländliche Ball

Rustic Ball — **„Bal champêtre"**

Nach einer Aufnahme von Braun & Cie. Nachf., Dornach (Elsaß)

Digitized by Google

*London, Mr. Peck

Auf Leinwand

Die Liebe auf dem Lande

Rustic Love-Idyll

„L'Amour paisible"

Nach einer Aufnahme von Braun & Cie. Nachf., Dornach (Elsaß)

Digitized by Google

* Apsley House, Herzog von Wellington

Auf Leinwand

Ballfreuden

Pleasures of the Ball

„Les Plaisirs du Bal"

Nach einer Aufnahme von Braun & Cie. Nachf., Dornach (Elsaß)

Digitized by Google

Digitized by Google

VII.

FALSCHLICH ZUGEWIESENE GEMÄLDE

WRONGLY ATTRIBUTED PICTURES TABLEAUX FAUSSEMENT ATTRIBUÉS

Digitized by Google

Digitized by Google

*Paris, Louvre

Auf Leinwand, H. 0,50, B. 0,46

Der zufriedene Hirte

The happy Shep'ıerd

„Le Berger content"

Nach einer Aufnahme von Braun & Cie. Nachf., Dornach (Elsaß)

Digitized by Google

* London, Viktoria und Albert-Museum

Auf Leinwand

Pater

The Swing

Die Schaukel

L'Escarpolette

Digitized by Google

*Florenz, Uffizien — Auf Leinwand

Der Flötenspieler

The Flute-Player — Le Joueur de Flûte

Digitized by Google

*Edinburgh, Museum — Auf Leinwand

Das Windspiel

The Windmill — Le Moulin à vent

Nach einer Aufnahme von Braun & Cie. Nachf., Dornach (Elsaß)

Digitized by Google

* Dublin, Nationalgalerie

Auf Leinwand

Das Heiratsfest

Marriage Rejoicings

Fête de Fiançailles

Digitized by Google

*London, Dulwich-Galerie

Halt im Walde

Repast in a Wood

Le Déjeûner sur l'Herbe

Digitized by Google

*London, Herzog von Sutherland — Auf Leinwand

Sommerfreuden

Joys of Summer — Les Agréments de l'Eté

Digitized by Google

* Angers, Museum

Auf Leinwand

Ländliches Konzert

Rustic Concert

Concert champêtre

Nach einer Aufnahme von Braun & Cie. Nachf., Dornach (Elsaß)

Digitized by Google

*Grenoble, Museum

Auf Leinwand

Landschaft

Landscape **Paysage**

Nach einer Aufnahme von Braun & Cie. Nachf., Dornach (Elsaß)

Digitized by Google

Auf Leinwand

*Lille, Museum

Landschaft mit Figuren

Paysage avec Personnages

Landscape with Figures

Digitized by Google

*Paris, Mme. Porgès

Auf Leinwand, H. 1,27, B. 0,92

Gilles, Scaramouche, Scapin und Harlekin

Gilles, Scaramouch, Scapin and Harlequin

Gilles, Scaramouche, Scapin et Arlequin

Nach einer Aufnahme von Braun & Cie. Nachf., Dornach (Elsaß)

Digitized by Google

*Paris, Baron Maurice de Rothschild

Auf Leinwand, H. 0,64, B. 0,81

Die Nymphe mit der Sonnenblume

Nymph with the Sun-flower

La Nymphe aux Soleils

Nach einer Aufnahme von Braun & Cie. Nachf., Dornach (Elsaß)

Digitized by Google

* Prag, Rudolfinum

Auf Leinwand

Nächtliche Maskerade

Mascarade in the Night

Mascarade nocturne

Digitized by Google

*Nantesse, Mr. Roussel

The Repast of Bacchus

Das Bacchusmahl

Auf Leinwand

Le Repas de Bacchus

Digitized by Google

*Krakau, Museum Czartoryski — Auf Leinwand

Landschaft mit Figuren

Landscape with Figures — Paysage avec Personnages

Nach einer Aufnahme von Braun & Cie. Nachf., Dornach (Elsaß)

Digitized by Google

Digitized by Google

ORIGINALRADIERUNGEN WATTEAUS

ORIGINAL-ETCHINGS
BY WATTEAU

GRAVURES ORIGINALS
DE WATTEAU

NACH DEM EXEMPLAR IM BESITZE DES BARON EDMOND DE ROTHSCHILD IN PARIS

Das mit einer Ziffer in Klammern gesetzte G. verweist auf
Goncourt, Catalogue raisonné de l'œuvre peint et gravé d'Antoine Watteau

Digitized by Google

Digitized by Google

(G. 1) H. 0,23, B. 0,20

Italienische Schauspielergesellschaft

Italian Comedians **La Troupe italienne**

Digitized by Google

(G. 2)

H. 0,25, B. 0,35

Rückzug der Nachhut

Breaking up the Camp

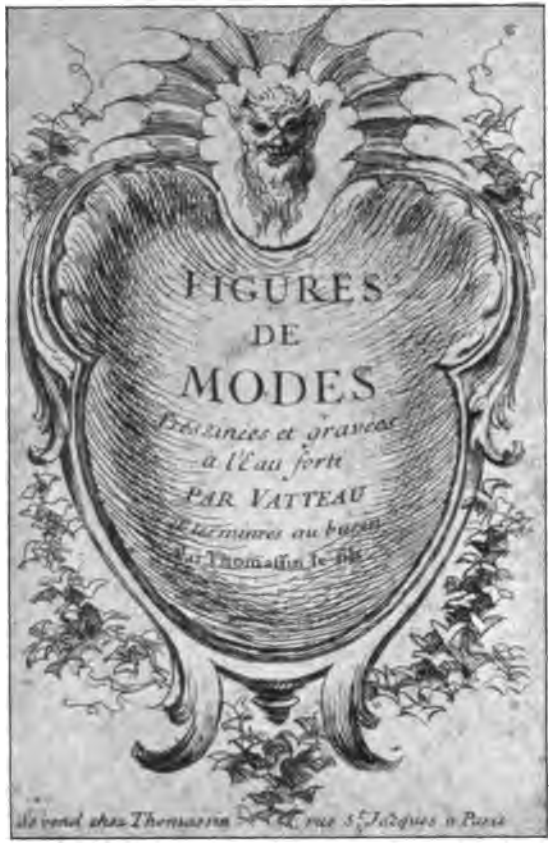
Recrue allant joindre le Régiment

Digitized by Google

Der Gleichgültige

The Indifferent L'Indifférent

Digitized by Google



Titelblatt zu den „Figures de Modes"

Title-Page for the „Figures de Modes"

Frontispice des „Figures de Modes"

(G. 3) H. 0,11, B. 0,07

Herr mit aufgestütztem Ellbogen

Gentleman leaning on his Elbow L'Homme accoudé

Aus den „Figures de Modes"

Digitized by Google

(G. 4) H. 0,11, B. 0,07

Spaziergänger (von vorn)

Gentleman taking a Walk (seen in Front) Promeneur vu de face

Aus den „Figures de Modes"

(G. 5) H. 0,11, B. 0,07

Spaziergänger am Brunnen

Gentleman leaning on a Fountain L'Homme appuyé

Aus den „Figures de Modes"

Digitized by Google

(G. 6) H. 0,11, B. 0,07

Spaziergänger (im Profil)
Gentleman taking a Walk (seen in Profile) Promeneur vu de Profil
Aus den „Figures de Modes"

(G. 7) H. 0,11, B. 0,07

Promenierende Dame (von vorn)
Lady walking (seen in Front) La Femme marchant à gauche
Aus den „Figures de Modes"

Digitized by Google

(G. 8) H. 0,11, B. 0,07

Promenierende Dame (von hinten)

Lady walking (from behind) — La Femme marchant de dos

Aus den „Figures de Modes"

(G. 9) H. 0,11, B. 0,07

Sitzende Dame

Lady sitting — La Femme assise

Aus den „Figures de Modes"

Digitized by Google

Digitized by Google

ANHANG

SUPPLEMENT SUPPLÉMENT

Einige photographische Aufnahmen von Bildern, die in dieses Werk gehören, deren Beschaffung aber als unmöglich schon aufgegeben war, konnten im letzten Augenblick, während das Buch sich schon im Druck befand, doch noch erreicht werden. Auch wurden während der Herstellung des Buches noch einige weitere Gemälde unter Watteaus Namen in verschiedenen Privatsammlungen bekannt. Alle diese vereinigen wir in diesem Anhang, um sie wenigstens solchergestalt schon in dieser ersten Auflage des Werkes der Wissenschaft zugängig zu machen.

Redaktion der
Klassiker der Kunst in Gesamtausgaben

Digitized by Google

Digitized by Google

Paris, Mme. Carrière

Auf Leinwand

The Escort of the Carriages

Die Bedeckung des Wagenparks

„Escorte d'Equipages"

Digitized by Google

Paris, Madame Groult

Auf Leinwand

Portrait

Portrait

Portrait

Digitized by Google

Paris, Madame Groult — Auf Leinwand

Porträt

Portrait — Portrait

Digitized by Google

Ehemals: Sammlung Rudolf Kann, Paris

Auf Leinwand

Soldatenstück

Military Scene

Scène militaire

Digitized by Google

Paris, Mr. Kraemer

H. 0,33, B. 0,45

Heimkehr aus dem Feldzug

Return from the Campaign

Retour de Campagne

Digitized by Google

Paris, Léon Michel-Lévy

Auf Leinwand

Gersaints Ladenschild (Bruchstück)

Gersaint's Signboard

L'Enseigne
Fragment du Tableau peint par Watteau pour Gersaint

Digitized by Google

Paris, Léon Michel-Lévy

Auf Leinwand, 0,75, B. 0,56

Die Wahrsagerin

The Fortune-Teller

„La Diseuse d'Aventures"

Digitized by Google

Paris, Princesse de Poix

Auf Leinwand, H. 0,64, B. 0,80

Ländliches Fest

Country Feast

Fête champêtre

Digitized by Google

Paris, Edmond de Rothschild — Auf Leinwand

Italienische Schauspielergesellschaft

Italian Comedians — **La Troupe italienne**

Digitized by Google

Paris, Edmond de Rothschild — Auf Leinwand

Unter Amors Führung

Led by Love — **Conduits par l'Amour**

Digitized by Google

Digitized by Google

Digitized by Google

FA3957.1.19
The work of Antoine Watteau reprodu
Fine Arts Library BBL3595
3 2044 034 687 962

This book should be returned to the Library on or before the last date stamped below.
A fine is incurred by retaining it beyond the specified time.
Please return promptly.

DUE MAR 0 6 '75 FA
JUN 01 '89
JUN 1 8 1989
DUE JUL 1 0 '82 FA
JAN 0 8 1982
DUE MAR 2 2 1982
JAN 1 7 '85
DEC 2 1 1984
CANCELLED OCT 2 6 1994
NOV 0 4 '94
APR 0 9 '91
MAR 1 3 1991

FA 3957.1.19 B copy
AUTHOR
[Zimmermann, Ernst Heinrich]
1886-
TITLE
The work of Antoine Watteau re--

DATE DUE	BORROWER'S NAME
3447 30 01	DANIELLE LUTERMAN 06/30/9

FA 3957.1.19 B copy

Digitized by Google

Digitized by Google